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THE HISTORIC STYLES—III.

By PAUL ROUAIX.

THE GREEK STYLE.



GREEK art was an offspring of oriental art, but its development took place under the influence of the freedom which succeeded Asiatic despotism, and took the rigid, fixed, hieratic forms.

This emancipation was a very gradual one, but Greek art made for it from its very origin, and thus it was that the Homeric period prepared the budding forth of a purer ideal, which reached its full growth about the fifth century before our era. The same phases are observed in the development of the architectural orders. The robust severity, somewhat austere, of the Doric order, preceded the graceful elegance of the Ionic, which in its turn led to the sumptuous richness of the Corinthian. The type of these three orders is the shaft, without base, with a simple cap, which consists of a rectangular plate resting on a bolster, as in the Doric order; with base and cap ornamented with volutes, as in the Ionic order, with

cap richly foliated with acanthus leaves, and is in the Corinthian order.

The Greek style is characterized by the impression of serenity which it conveys; its richness is full and well measured, always tempered by the purest taste.

The choice of the materials evinces a tendency to bright

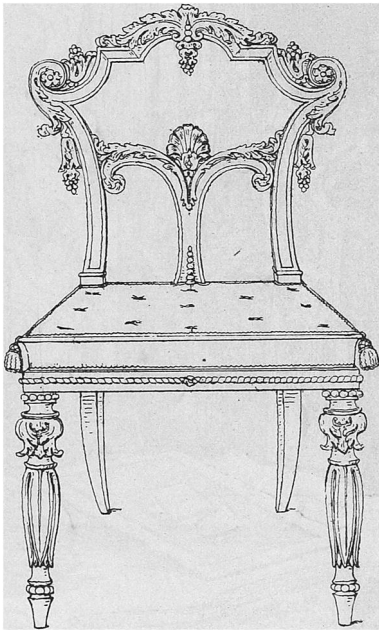


Fig. 1.

polychromy, a remnant of the oriental spirit. The richness of color, sought for in the combination of the materials, induces in Greek cabinet work the use of inlays of metal, ivory, etc. The practice of the arts freely indulges in variety of substance, even in statuary, in which chryselephantine exhibits the union of metal and ivory. The metal worker's art, in its efforts to free itself from monotony, seeks the aid of skillful alloys, the secret of which has been lost since then, electrum being an instance.

While remaining faithful in the unity of its compositions to the

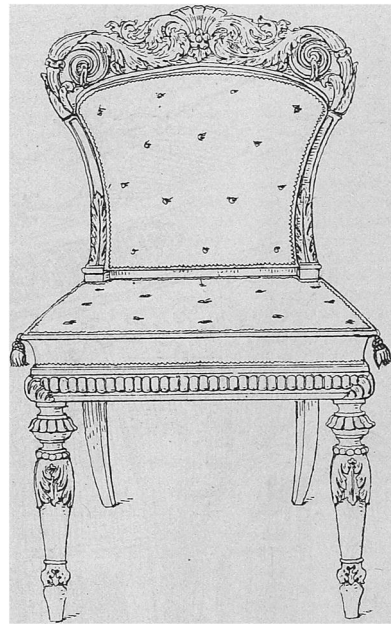


Fig. 2.

simplicity which is one of its essential qualities, the Greek style brought forth an admirable variety of forms, its pottery affording remarkable evidence of this.

Greek ornamentation has been for centuries and still remains the richest source of inspiration of the decorative arts of the world. A wonderful list of ornamental detail is that in which we find the volute, the ovolo, the palm leaf, the egg and dart, the fret, the meander, the acanthus, the flutings, the mutules, the mask, the wave crests, the clawed foot, besides the column and the architectural types. The Greek style is the true school of decorative art in architecture, goldsmith's work, jewelry, the engraving of precious stones, pottery. The Roman, Byzantine and Romanesque styles, as well as the Renaissance, the Louis XIII., Louis XIV., Louis XVI., have been its dependents.

Greek pottery is divided into four classes or periods: the

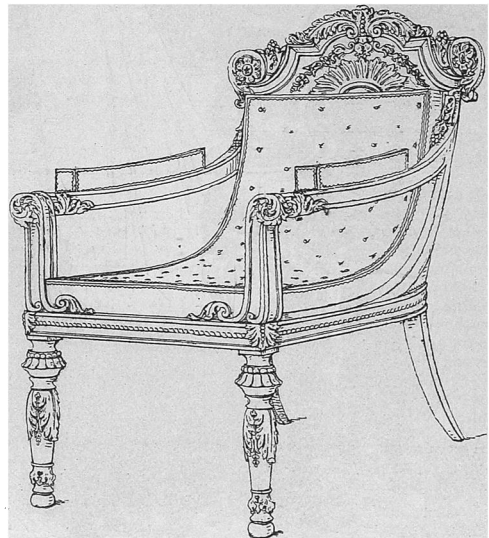


Fig. 3.

THE DECORATOR AND FURNISHER.

first, or archaic period, produced vases of clavoidal form, heavy, ornamented with horizontal zones displaying processions of animals; the second period, black decoration on a red ground; the third period, red decoration on a black ground; the fourth period showed a tendency to polychromy, with the frequent occurrence of white touches to emphasize the design.

We give illustrations of the application of Greek ornamentation to modern furniture, as well as several arrangements of

Fig. 7 is a mirror frame, in which we have a noble mantel-piece adornment. The style is rich, simple and beautiful, qualities that are not to be found in a great deal of modern furniture.

Figs. 8 and 9 are designs in window drapery, conceived in the true Greek spirit. It will be observed that the lambrequin in Fig. 8 is artistically combined with a beautiful Greek cornice, very much in the present style of window drapery, and this,

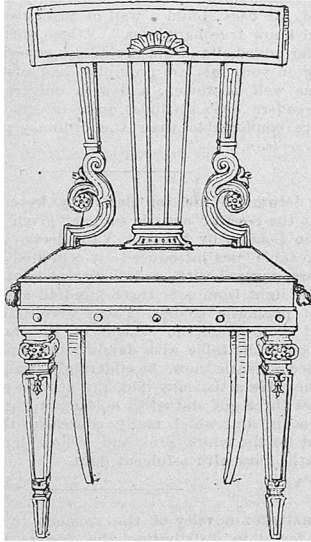


Fig. 4.

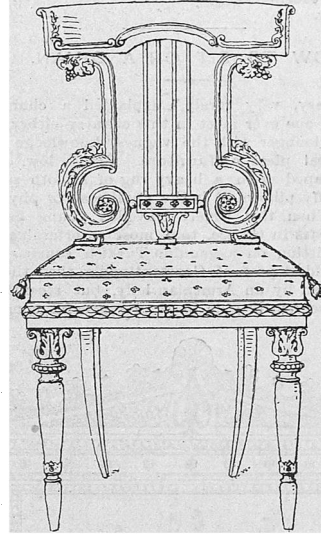


Fig. 5.

modern window drapery arranged in the Greek style. This style of furniture was in great vogue in England about the year 1835. The designs are by Henry Whittaker.

Figs. 1 and 2 are very artistic conceptions of chairs, decorated with Greek scrolls and mouldings, the designs being at once rich, chaste and elegant. Fig. 3 is a Greek armchair that strongly

together with the side curtains, will suggest simple and elegant ideas to modern window drapers in the exercise of their art. The arrangement of the draperies in Fig. 9 is no less beautiful. There is a minimum of the use of fabrics with a maximum of elegant effect.

The Rococo craze is at present running into such extra-

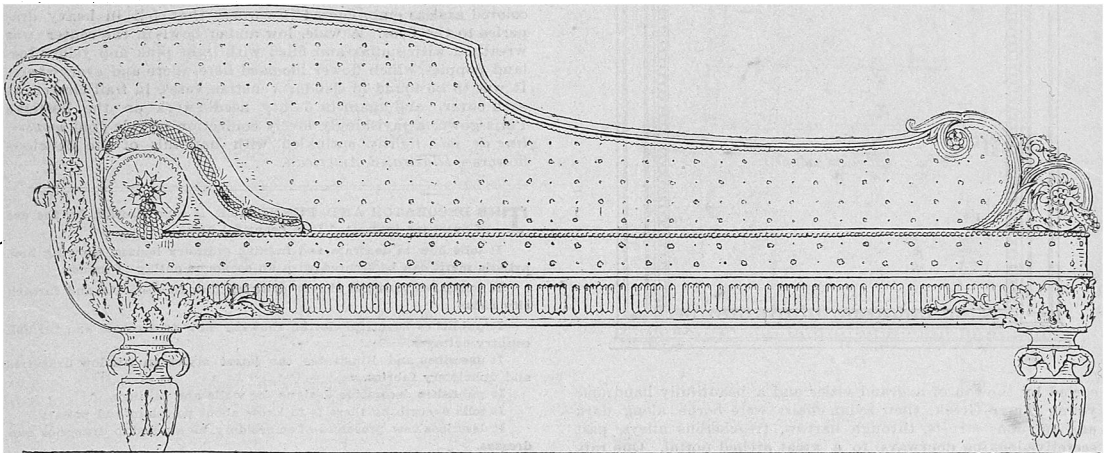


Fig. 6.

resembles the Empire style, which, in fact, at that time was in high vogue in France. This chair, however, is full of the true Greek spirit, and is thoroughly Neo-Greek in style.

Figs. 4 and 5 are Greek chairs, suitable for the music room, and nothing more elegant in the way of similar furniture can be conceived. Fig. 6 is a modern Greek sofa, in the enrichment of which the acanthus motive has been freely used; the carvings, while very elegant, are well restrained.

giant effects, that the time is rapidly approaching when a return to the simplicity and beauty of the Greek style will occupy the energies of our decorators. In the matter of window draperies alone, the present style is conceived in the worst of taste. No particular style whatever is being attempted in the arrangement of such drapery, the matter being left to the riotous imagination of the designer himself. In the midst of such chaos as reigns at present we point to Fig. 10, which is an arrangement

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of continuous drapery on three adjoining windows, and we ask the reader can anything more simple, and at the same time more beautiful, be imagined in window ornament? It will be seen that the lace curtains are taken off the central window, and only one lace curtain is added to both the outside windows, being arranged right and left to balance the composition. The draperies are caught up in a very elegant manner, and fastened by means of tasseled cords. The lambrequin is simple, yet majestic in its outlines, and the whole design will furnish decorators with many excellent suggestions.

HOW TO SIT ON A DIVAN.

“ONLY very, very rarely,” explained a charming girl, “does one ever meet in this country either divan, or divan lounge with the vaguest knowledge of correct uses for the ideal piece of furniture. Broad, low, deeply and softly tufted, draped with a heavy rug of smooth surface and heaped with fluffy pillows, it is the apotheosis of physical comfortableness.” Then this widely travelled young beauty, who spent several years in Greece, told most entertainingly of her first lesson in sitting on a genuine Turkish couch. It was in Stamboul, the oldest part of Constantinople, that they went to a reception given by an Armenian lady, but recently emancipated, and consequently able to receive general company. Es-

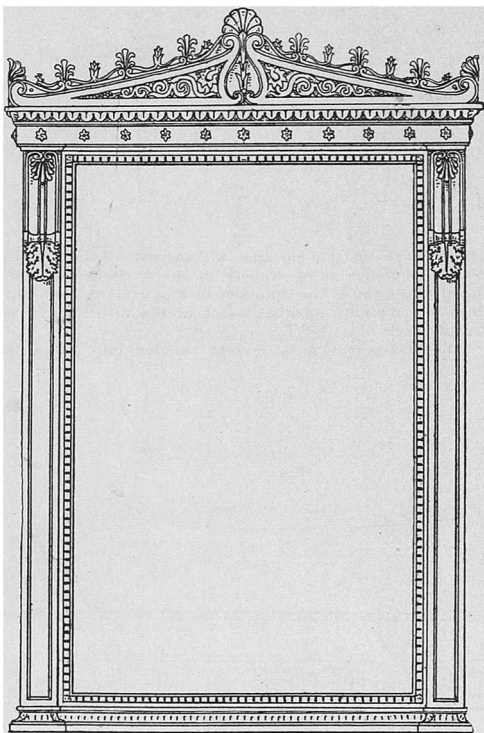


Fig. 7.

corted by the son of a grand vizier and a beautifully handsome young Turco-Greek, their sedan-chairs were borne along dark and tortuous streets, through narrow, treacherous alleys, past secretive-looking doorways, to a great arched portal. One rap, the ancient barrier fell away, and behold! all the pagan splendor of Haroun-al-Raschid was suddenly revealed: lofty and sumptuous apartments stretching away, one after another, fitted with gorgeous rugs, carpets of priceless beauty screening the walls, card-tables set here and there, with those tiny tables of beloved memory heaped with crystal comfits. There were present fifty men in Eastern dress, and four women in all—three Europeans and the Armenian hostess. The men played cards diligently, their impassive faces guiltless of expression, while the

strange women wandered about examining the many Oriental treasures of the vast rooms. It was not until the American made-moiselle approached a great divan of glowing colors, and proceeded to seat herself, that this curious entertainment became at all enlivened. Drawing her skirts primly about her, she sat gingerly upon the very edge, with two neat little toes carefully balanced to touch the floor. Then the young Greek's dignity was lost in amusement; he laughed, and begged permission to give a few lessons in the art of using a couch. “Sit on your foot,” he commanded; “curl it comfortably under you, so. Now be seated, far back, build a wall of cushions about your shoulders, and know true happiness.” “Once visit the far East,” the story-teller added, “and old prejudices concerning the vulgarity of sitting on your foot are promptly dissipated. All Orientals do it, men as well as women, and with deftness in managing the trick it renders one's attitudes quite as graceful as and infinitely more comfortable than the ordinary posture.—*The Illustrated American*.

THE decorative uses of electricity were most wonderfully shown at the recent “artistic supper” given at the Continental Gallery in London by Mr. Jan Van Beers. The novelty of a luminous table was introduced; it consisted of a solid slab of plate glass, covered with a transparent cloth, through which shown the light from over three hundred and fifty incandescent lamps of prismatic colors. These were skillfully hidden from view and were under the control of the host, who now and again flooded the table with dazzling brilliancy of varied hues, or suffused a gentle glow, bewilderingly beautiful. In addition, across the table artistically laid, ran a rope of roses, apparently to connect three gilt statuettes holding upright wreaths of the same blooms, but which really concealed the slender electric wire that let the white, pink and yellow lamps that swung in the wreaths glow with refulgent light.

A GRACEFUL novelty of the moment in decorating dinner tables is found in distributing the flowers up and down the board, without massing them at any one particular point. To get the correct effect several yards of smilax or other delicate vines are necessary, with shallow porcelain or crystal shells for holding the smaller flowers. At a very elegant dinner given at Bar Harbor last week the cloth used was one of the new naperies just being introduced. The fabric, of silk and flax, was so woven that its glossy surface in no way detracted from the shine and softness of genuine silk. The color, a pale buff, melting into white lights, was heightened by the clusters of flesh colored azaleas embroidered in corners that fell in heavy draperies to the floor. A wide, low amber bowl in the center was wreathed with smilax and filled with light pink and yellow Iceland poppies, which flower bloomed here, there and everywhere. It was to be found in slender Venetian vases, in frail clusters at each cover, and again in dainty needle-work on the hostess's Paris gown, a ravishingly lovely confection of pale gold *mousseline de soie*, lightly sprinkled with handfuls of the delicious flowers.—*Illustrated American*.

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FURNISHING THE KITCHEN.

BY AGNES B. ORMSBEE.



HE novice is apt to think that the needs of the kitchen are trifling, and that purchases for it can be placed, like itself, quite in the rear of all else. But the truth is that the kitchen table is even more necessary than a drawing-room table, and that kitchen furnishings are really formidable rivals in expense to those in "the front room."

All kitchen utensils and furniture should be carefully bought, for they are the tools by which the health of the household is

the house, or such as the better apartments. Such ranges are set into the chimney; hence the name "brick-set," and they cost from \$18 to \$75, according to size and quality. The price includes the pipes and all the connections with the tall cylindrical copper hot-water boiler that stands in the chimney-corner. The best ranges come from Troy, though Philadelphia ranges are cheaper. But those ranges in which the hot-water boiler is set above the range, in place of the oven, and the oven itself placed below the fire-box, are poor ones, and do not give good service. They are used by builders in cities, as they lessen the plumber's bill, which the copper boiler and its pipes help to swell.

Next to the "brick-set" is the "portable" range, looking like the cooking stove of twenty years ago, but fitted with all the modern appliances for saving both heat and fuel. These ranges are supplied with two grates, so that either coal or wood may be burned. All portable ranges can have the pipes called "water front," of a boiler connected with them, and the larger ranges have the less modern reservoir attached to them to use where the water supply does not have sufficient force to fill

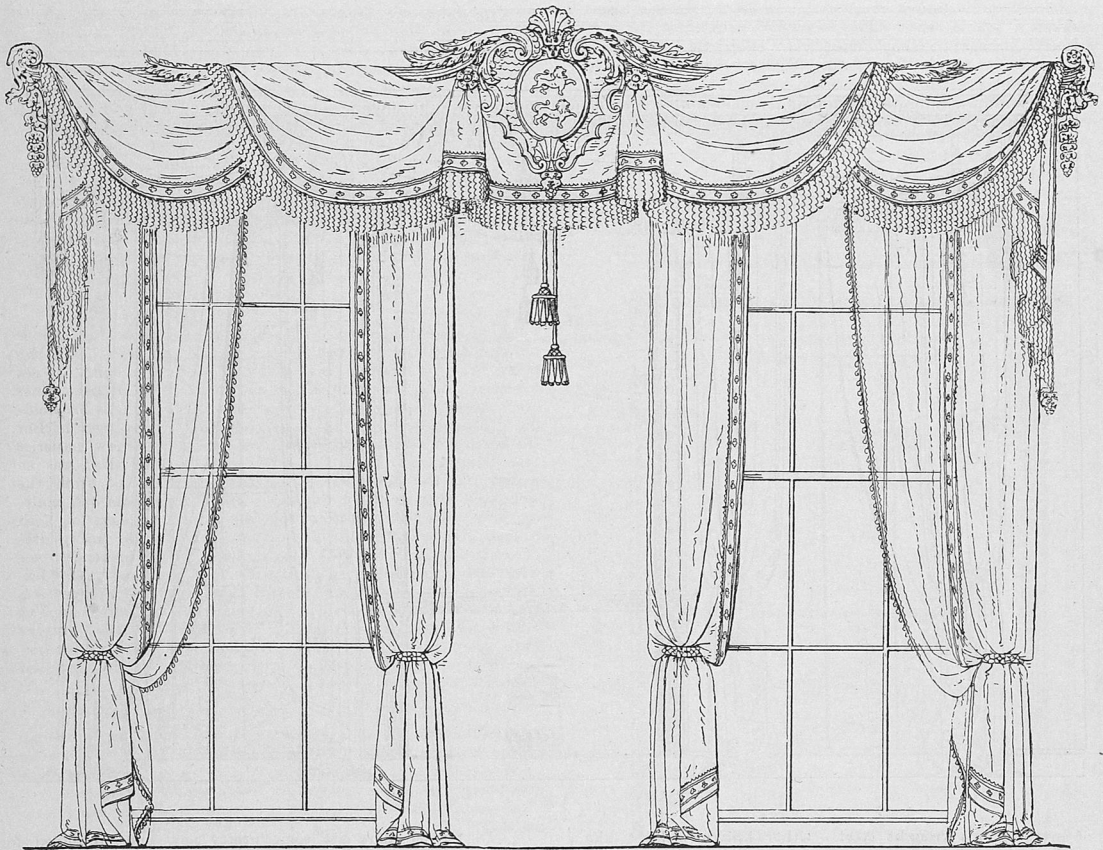


Fig. 8.

wrought. Health-giving food and clean apparel come from within the kitchen walls, and whatever cripples its efforts to provide these is lamentable, and should have no place in the house comfortable. Scanty, poor utensils affect the variety, quality and palatableness of food, and unnecessarily wear out the worker's strength and temper. This needless waste of strength, even in a servant, is poor economy, and in the kitchen the builder of a home should relax her desire to save, and freely and cheerfully provide all that her practical sense of family comfort shows to be needed.

The kitchen stove or range is the first thing to be bought. This is a large expenditure, but not to be avoided, unless the homemaker lives in a large city. There the range is built into

a boiler. These ranges cost from \$6 to \$50, and the cost of the hot water connection is included in the higher prices. The \$6 range is a tiny affair for light-housekeeping, with two griddle holes and a wee oven, but does good work in miniature. Thirty dollars will buy a range of full size, and capable of doing all required for a large family. The high-priced ranges are more ornamental in casting, elaborately trimmed with nickel, but have no actual improvements beyond those in ranges of modest price.

The next purchases are those which may be called kitchen furniture. One large table is needed; and a small one, three feet long and on casters, is useful for rolling about the room to save steps. These, two chairs, an alarm clock, a lamp, a large

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pail, preferably one of paper that will not shrink, and one or two good brooms will take \$7, which is a small outlay. If the small table is covered with zinc, it will be serviceable to set hot dishes on, and will cost \$2 extra. Ten dollars will buy a marble-topped table mounted on pine, which is useful for pastry-making, especially in summer.

Every reliable cook-book has a list of utensils needed for kitchen and pantry uses, and these, together with the list given in Vol. XX to *Bazar* readers in "House-keeping Made Easy," by Christine Terhune Herriek, make it unnecessary to repeat such a tabulation. Not one of the utensils of this list is unnecessary or extravagant in quality for the comfortable, strength conserving doing of domestic cookery, and yet they give a total of \$32—the actual cost determined by careful pricing of each article. The itemized list stands: Tins, \$10; woodenware, \$5; ironware, including household scales, \$6; earthenware, \$4; agateware kettles, \$3; cutlery, \$3; japanned boxes for bread, cake and spices, \$1.

There is never any economy in buying even kitchen knives

is \$3 more respectively. Another style of the same is made in hardwood, with some ornamentation, and is designed for flats and apartments, where space must be closely utilized. These "flat" refrigerators are tall and narrow, but have all the economic and hygienic features of the ordinary ones, and, with finer woodwork, are an admissible part of dining-room furnishings, whenever it is desirable. They cost respectively \$13, \$17 and \$20, according to capacity.

The necessary kitchen furnishings having been discussed and their cost practically averaged, let us see how much money has been spent: Cooking utensils, \$32; kitchen furniture, \$7; laundry utensils, \$13; refrigerator, \$10—total \$62. If a range must be bought it will add \$30 more. Each home should have its individual and special likes and needs. These will be felt more or less in the kitchen purchases, causing some things to be bought which no list of needs can dictate. If the home-maker furnishes her kitchen, including range, for \$100, she may rest satisfied that it is in reality a small sum, spent to the best advantage for her home's welfare.—*Harper's Bazar*.

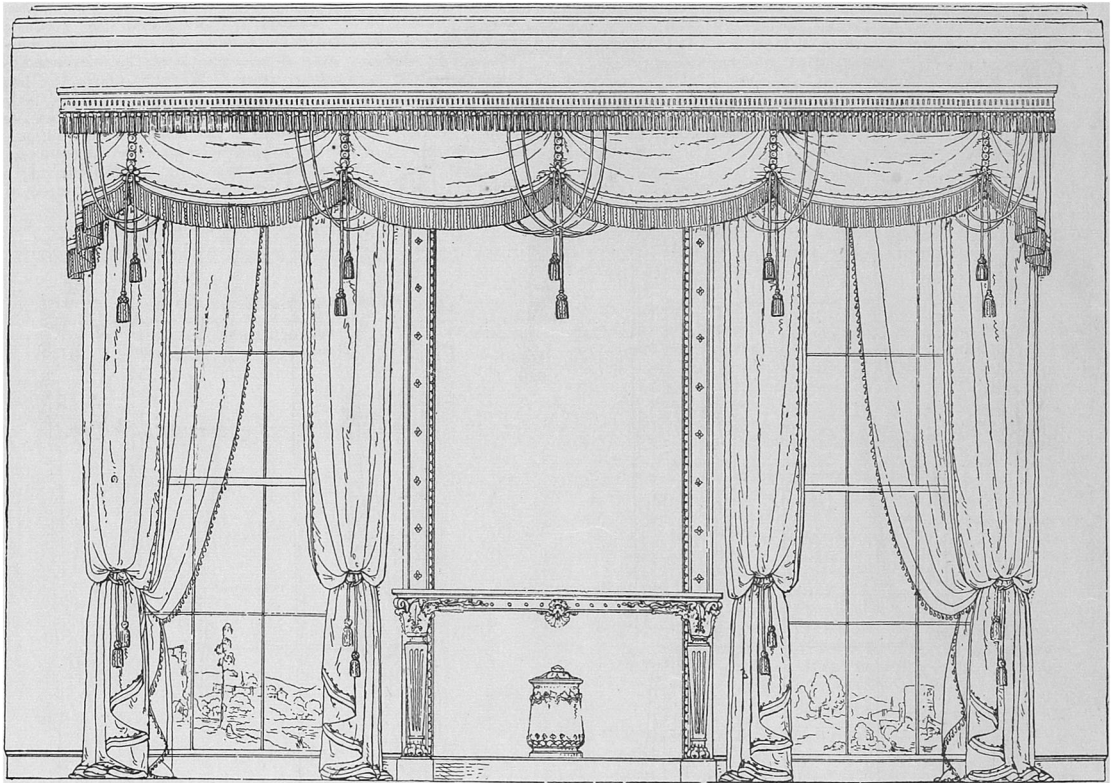


Fig. 9.

of anything but wrought steel. Other knives will not take a good edge or stay sharp more than over night. Regular cooks' knives, such as are used by professional *chefs*, would be a great help to the ordinary housewife. Such small knives cost \$1.25, and larger ones more than that. Agate-ware would be better than so much tinware. It is light, durable, and easily cleaned, but costs about twice as much. But with ordinary usage it will last a long time, not rusting or cracking, while food will not burn as quickly in cooking.

The finest and most satisfactory refrigerator is zinc lined, and packed with charcoal—the best non-conductor of heat for such uses. Its waste-pipe is double-syphoned, and has a movable elbow in the center, so that the pipe can be easily cleaned. Its shelves are of galvanized iron, and its two divisions open by doors in front—one above the other. The divisions are connected by six passages to make the air circulation as perfect as possible. This kind in medium size is \$10.50. Each larger size

IN menus there are some pretty new ones, intended for flower, suppers and dinners. A single rose, the stalk apparently passed through a slit in the card, exquisitely tinted; a few pansies tied together with the Empire bow; smaller flowers scattered over a tinted surface are among the designs. There are sets of three floral designs, such as daisies, violets and prim-roses thrown along the top and cut out.

A PRETTY pin cushion of flowered white satin is of a large square shape. It is furnished with two full pockets for holding trinkets or buttons, and on the other sides are laid, in half handkerchief shape, folds of white velvet, through which are run the button-hook, scissors, or any little article needed for the toilet.

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DECORATIVE PROGRESS IN BROOKLYN.

By W. R. BRADSHAW.



DECORATIVE art is making rapid strides in Brooklyn, which is, perhaps, for its size, the greatest city of homes in the world. There are blocks upon blocks of the most substantial and elegant dwellings that are either being newly decorated or are having their interiors entirely remodeled and redecored by the most skillful artists in that city.

The house of Mrs. W. C. Kingsley, situated 176 Washington Park, Brooklyn, has been recently decorated by Mr. George Halbert, the well-known decorator of that city. The following is a description of the decoration:

HALL.

The door, vestibule door, hall wainscoting, staircase dado and staircase are constructed of polished walnut. The walls are stippled in a golden brown oil tint, and there is a wide border of combed

work with beveled plate mirror, which is decorated with Colonial carvings in cream and gold. Pale yellow glazed tiles surround the fire-place, and form the hearth, the fire opening having a moulding of gilt brass around it. The walls are stippled in a soft gray-blue tint without any ornamentation. There are six gilt brass brackets for gas, each bearing three lights supported by beautiful scrolls. There is no frieze, but at the top of the walls there is a heavy finely modeled picture moulding in white and gold, from which rises the cove that supports the ceiling. Both the grounds of cove and ceiling are treated in sky effects. The cove is enriched with heavy floral festoons in hand modeled plastic relief in white and gold. This forms a fine border to the ceiling, which is filled with a flight of cupids bearing festoons of flowers and floating gauzy draperies. The figures of the cupids and flowers are in natural tints, forming a feast of soft color for the eye.

DINING-ROOM.

The dining-room, which opens into the parlor, has a polished oak parquetry floor of a golden brown tint, with a fine parquetry border to match. The door, woodwork, and Colonial mantel are in polished mahogany. The mantel has a beveled mirror and is a very artistic construction. The fire-place is framed with glazed tiles in a deep Roman pink tint, the fire-place having a moulding of oxydized silver. The walls above the high wainscoting are first of all sheathed with a coarse canvas, which has been painted in oil in a deep terra cotta color. Panels are formed on this surface by means of two slender borders of plastic relief, the outer border being scrolls decorated in terra cotta and gold, and the inner border is simply a light beading of silver. A wreath of plastic relief from which hang drooping

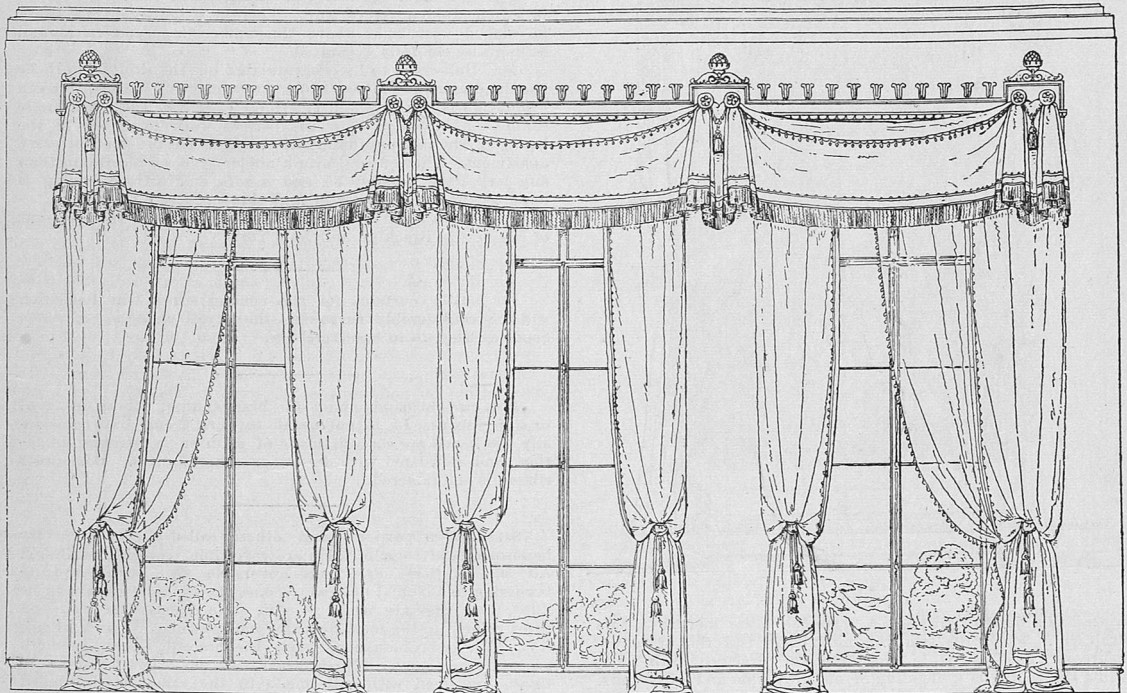


Fig. 10.

work half way up the walls, having combed work scrolls in various shades of cream and brown. The ceiling, which rises from the cove, has a paneling of combed work, with inter-blended scrolls in various shades of brown and cream. The entire staircase walls, right up to the roof, are decorated in brush work in a golden brown tint. The floor of the hall is in oak parquetry.

PARLOR.

The parlor floor has a fine diamond pattern of oak parquetry. All the woodwork is in cream and gold. It has a Colonial man-

festoons in terra cotta, silver and gold, decorates the upper part of the panel. The lower part of each panel has a bracket of oxydized silver, from which extend three lights for gas, the central part of the bracket being a finely modeled Hymen's torch, also in oxydized silver. There is provision for electric lights in the room, but the installation has not yet been completed. The walls have no frieze, but there is a rich mahogany moulding at the top, from which rises the cove of the ceiling. The ground of both cove and ceiling is one uniform blending of light terra cotta and pale cream tints, and in the center of the ceiling

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there are sky effects in white and blue. The cove is decorated in plastic festoons and beaded scrolls in the Colonial style, decorated in terra cotta and silver. The center of the ceiling has an oval border of interwoven festoons and ribbons in plastic relief, decorated in silver, cream and gold.

BUTLER'S PANTRY.

The butler's pantry, which communicates directly with the dining-room, is entirely sheathed walls and ceiling in polished light oak. The dumb waiter, cupboards, and so on are also of the same material. Between the hall and the dining-room is a sliding door of polished mahogany, containing a large panel of stained glass, the decoration being in the Colonial style, with wreaths and floating ribbons in various bright colors.

MUSIC ROOM.

The music room has its woodwork cream tinted, and the walls are stippled in a flat, gray-green tint. The ground of the

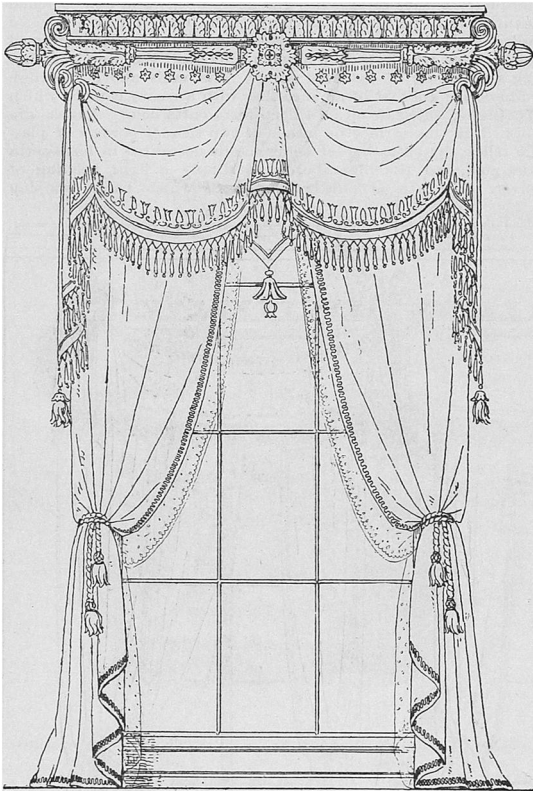


Fig. 11.

frieze has a band of gray-green. On the lower half is a pale drab tint. Where the two tints meet there is a line of flowers in fresco. The cove is in dull blue and greenish drab tints, while the ceiling is a blending of old gray-blue and olive tints, having a fresco border of flowers with wreaths and ribbons in green, blue and olive tints projecting from the border into each corner of the panel. Two bold lines of silver finish off the ceiling decoration. The floor is in fine light oak parquetry.

LIBRARY.

The woodwork, walls, frieze and cove are painted in a pale Roman pink tint, all of the same shade. The frieze has for ornament beaded festoons of plastic relief in gray and gold. The ceiling is of the same tint as the walls, but blends to a lighter shade in the center. There is a border and central ornament composed of scrolls and festoons in plastic relief in dark Roman pink and gold.

BEDROOM No. 1.

On the second floor, bedroom No. 1 has a parquetry flooring, beautifully finished and polished. The woodwork is a flat white. There is a white Colonial mantel decorated with garlands in silver, and containing a plate glass mirror. The walls are stippled, a golden brown tint, and the frieze has garlands frescoed in brown and cream tints. The ceiling panel has a border festooned in silver, the ground being a happy blending of yellow and cream tints. Between this bedroom and the library in front is an archway of Japanese fretwork painted white.

BEDROOM No. 2.

In bedroom No. 2 the woodwork is in a grayish white flat tint, and the walls are stippled a rich brown color. The grounds of both frieze and ceiling are a blending of green, yellow and brown tints, and are decorated with floral festoons in similar tints, enplevined with gold. The floor is of polished oak parquetry.

BEDROOM No. 3.

The walls, doors and trimmings, as well as friezes, cove and ceiling, are all decorated in the same flat tint of Roman pink, which is quite a fashionable color at present. The frieze is a stenciling of flowers in two tones of Roman pink, while the ceiling is a blending from deep to light Roman pink, having a frescoed border of flowers, with garlands and ribbons in the same tints.

BATH-ROOM.

The bath-room is finished in walnut. The walls are stippled in a rich golden yellow tint. There is a border of fine scrolls in combed work right above the wainscoting, and frieze and ceiling are similarly decorated.

Mr. Halbert is to be congratulated on the skillful work he has done upon the house, and his treatment of blended tones in decoration is masterly and extremely effective. Too much praise cannot be bestowed upon the perfect work exhibited in the laying of the oak parquetry floors, which are provided in every apartment. These floors form a nobler kind of decoration than any carpet can possibly be, and a soft and artistic feeling is imparted by having Oriental rugs thrown loosely thereon.

Such work as this has brought Mr. Halbert a vast amount of business in Brooklyn and New York.

In muslin curtains for the coming season the hemstitch will be considerably narrower, the styles changing in these goods as they do in handkerchiefs.

For curtain bands many use brass chains; others use cord or silk ribbons. It is not usual to work them, but occasionally the bands are shaped, made of satin on a strong foundation, and powdered with daisies or other flowers. Sometimes ribbon is embroidered.

SILK-FACED portieres and others called Derby are very handsome, and some of them are reversible, requiring no lining. All silk portieres are made reversible also, with exquisite bordering in Colonial designs. Some of the portieres are to be lined, and they are made of rich satin damasks, in two and three colors, in the most delicate and pleasing tints, in Louis XV., XVI. and Colonial patterns, the brocade elegant enough for a queen's gown. These, when used for curtains and portieres, are lined with silk made in the same width, called sunshing drapery. It is changeable in two tints, one following the principal one in the damask and the other contrasting, and thrown over the surface is a trailing frostwork in white, which makes of it an exquisite material, which is also used separate from the damask in many instances, as it is reversible.

Table covers are made to match the portieres and hangings, and come in several sizes, so that a room can be completely furnished, so to speak, from one piece of goods. A few years ago this all would have been beyond the reach of any but the very wealthy, but these silks and tapestries are now being made in America, and while they are every whit as good and handsome, as well as durable as the imported, cost much less.